American Musical Theatre
Freshman Inquiry Writing Seminar (FIQWS)
Fall 2016

Course Details

**Topic Section:**
Aleksei Grinenko
agrinenko@gradcenter.cuny.edu
Class Time: TUE
11:00AM – 1:45PM
Class Location: NAC 4/148
Office Hours: Immediately before and after class, or by appointment
FIQWS 10013 SEK3 #57727

**Writing Section:**
Nick Magliato
magliato.ccny@gmail.com
Class Time: FRI
11:00AM – 1:45PM
Class Location: NAC 6/329
Office Hours:
M/ W 2PM-3PM
Room 6/217C
FIQWS 10113 SEK3 #57769

Course Description and Trajectory

This course is designed to help you broaden your understanding of the American stage musical. You will examine its ever-changing formal characteristics (music, lyrics, dialogue, dance, staging, performance conventions) and thematic content. Our historical trajectory will stretch from the musical’s roots in minstrelsy, vaudeville, operetta and burlesque in the 19th century to the contemporary musical theatre scene.

Since inception, the American stage musical has maintained a vibrant dialogue with American social, political and cultural life. Sometimes this dialogue visibly informs the central action of the story, other times it is lurking in the subtext. In this course, you will assume the role of a cultural investigator; reading musicals closely for clues that will help you uncover their relationship to American social, political, and cultural history. Recognizing the Broadway musical to be an aesthetic medium and a site of social relations, we will focus on several important productions as case studies. These will provide content for your papers in the writing section of the course and serve as springboards for further “detective work” you will conduct via individual research projects and group activities. The central points of contact, exchange, and tension between the Broadway musical and its socio-cultural contexts will include race, ethnicity, gender, sexuality, class, and mental health/disability. As we pursue these foci, we will examine and discuss the complex ways in which the Broadway musical has been able to reflect, critique, and re-imagine America.
Course Materials and Texts

- Musical 1. *Oklahoma!*, 1943, O. Hammerstein and R. Rodgers, (see Blackboard)


- Musical 3. *Sweeney Todd, the Demon Barber of Fleet Street*, 1979, S. Sondheim and H. Wheeler (see Blackboard)

- Musical 4 to be selected by you for your researched critical analysis paper

- Assigned reading selections from musical theatre scholarship and theatre reviews will be made available on Blackboard or distributed in class

- Some recommended supplementary readings will be made available on Blackboard. Others can be obtained through the CCNY library.


Course Learning Outcomes

<table>
<thead>
<tr>
<th>The FIQWS Topic section satisfies the “Creative Expression” category of Pathways. Students will</th>
<th>The FIQWS Writing section satisfies the English composition requirement. Students will</th>
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<tbody>
<tr>
<td>Gather, interpret, and assess information from a variety of sources and points of view</td>
<td>Read and listen critically and analytically, including identifying an argument’s major assumptions and assertions and evaluating its supporting evidence.</td>
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<td>Evaluate evidence and arguments critically or analytically.</td>
<td>Carry out essential steps in the writing process (note-taking,</td>
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<td>Produce well-reasoned written or oral arguments using evidence to</td>
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</table>
support conclusions.

- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.

- Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.

- Prewriting, organizing, composing, revising and proof-reading).

- Write effectively using a number of rhetorical strategies and patterns, including argument, exposition, and comparison and contrast.

- Demonstrate the ability to synthesize materials drawn from multiple sources using critical reflection and independent judgment.

- Demonstrate an intermediate level of information literacy, including the ability to locate and critically evaluate relevant library and on-line resources and employ the conventions of ethical attribution and citation.

- Demonstrate the ability to write a research paper of 2,500 words that develops a central thesis coherently and in detail.

**Grading**

*You will be assigned the same final grade for both sections. It will reflect the average of your two section grades, each calculated, respectively, as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Punctuality and Participation</td>
<td>10%</td>
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<tr>
<td>Literacy Narrative</td>
<td>15%</td>
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<tr>
<td>Summary/Response</td>
<td>10%</td>
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<tr>
<td>Exploratory Essay</td>
<td>15%</td>
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<tr>
<td>Researched Critical Analysis Paper</td>
<td>25%</td>
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<tr>
<td>Creative Collaboration Project</td>
<td>15%</td>
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<tr>
<td>Discussion Board Posts/Quizzes</td>
<td>10%</td>
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<tr>
<td>Researched Critical Analysis Essay</td>
<td>25%</td>
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<tr>
<td>Final Portfolio</td>
<td>15%</td>
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<tr>
<td>Blog Posts/Quizzes</td>
<td>10%</td>
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We will use a modified version of the General Education Rubric to evaluate your essays. A handout of this rubric will be provided in class and is available via Blackboard.
<table>
<thead>
<tr>
<th>Literacy Narrative</th>
<th>You will engage in critical examinations of your own history and background, analyzing through artifacts and experiences how musical theater, or another form of art, has shaped you and vice versa.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary and Response</td>
<td>To inform the work you’ll do for the Research Paper, you will write a critical summary of one of our course texts, focusing on the text’s rhetorical features and functions (what the text <em>does</em>, how and why), rather than just repeating its content (what it <em>says</em>), and formulating your opinion on a chosen aspect of the show.</td>
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<tr>
<td>Exploratory Essay</td>
<td>In this essay, you will critically engage with, summarize, and synthesize the arguments made in critical academic literature. To support the work you’ll do for the Researched Critical Analysis Essay, you will use the genre of the <em>annotated bibliography</em> to compile critical summaries and standard citations for four outside sources (i.e. not our course texts). You will write about two sources from the pool of academic essays provided by the instructors and two sources that you will need to find using CCNY library collections and databases. These sources will be academic articles and/or book chapters, meticulously selected and carefully evaluated.</td>
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<tr>
<td>Researched Critical Analysis Essay</td>
<td>For the research paper, you are tasked to effectively employ summary, synthesis, analysis, argument within your essay. In doing so, you will demonstrate your ability to craft a cohesive, effectively supported, complex paper guided by an intricate thesis and substantial research.</td>
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<tr>
<td>Final Portfolio (Writing Section)</td>
<td>See final portfolio handout.</td>
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<tr>
<td>Creative Collaboration Project (Topic Section)</td>
<td>For this assignment, you will be assigned to a group of six or seven to develop a 25-30 minute presentation on one of the three musicals we have studied together. Each student will take up a specific role (i.e. designer, director, dramaturg, actor, etc.) and present his/her contribution to the creative process. The quality of your individual work is as important here as your collaboration with others. The topic section instructor will consider both factors when calculating your final grade for this project.</td>
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Weekly Schedule

<table>
<thead>
<tr>
<th>Topic Class w/ Alosha</th>
<th>Composition Class w/ Nick</th>
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<tbody>
<tr>
<td>Tuesdays 11:00am—1:45pm</td>
<td>Fridays 11:00am—1:45pm</td>
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Week 1

Friday, August 26th

- Course Introductions and Greetings // Syllabus // Free write questions
- Introducing the Literacy Narrative and Final Portfolio project
- What is Rhetoric? (State Farm commercial viewing)
- Read article “Trump May Sound Like a Clown, but He is a Rhetoric Pro like Cicero” by Gene Puska
- Performing one-act plays: John Patrick Shanley “Lonely Impulse of Delight” & Ato Essandoh’s “Black Thang”
- “Someday I’ll Love Ocean Vuong” -- Ocean Vuong
- Reading: excerpts from Joe Brainard
- Write fifteen lines that each begin with “I remember”
- Assign groups for weekly discussion. Exchange contact information and email addresses.

For Next Class:

Readings:
“Shitty First Drafts” -- Anne Lamott
“Me Talk Pretty One Day” -- David Sedaris
“Aria” – Richard Rodriguez
“Mother Tongue” -- Amy Tan
“What is a Literacy Narrative?” – Cynthia Selfe

1. Write a one-page letter addressed to me. Tell me about yourself: How to you see yourself as a writer and as a student? What do you want to accomplish this semester?

2. Write a 250-500-word response to the
readings. Post on Blackboard under **Assignments: Reading response #1**
Print this response out and bring for next class. Consider: How does each author present their story to their audience? What is their message? Which is most effective?

3. Post your letter of introduction on Blackboard by under **Assignments: Letter of Introduction**.


5. Purchase *Norton Field Guide to Writing (NFGW)*

6. Read Part 2 in *NFGW*: “Rhetorical Situations”

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<tr>
<th>Week 2</th>
<th>Tuesday, August 30th</th>
<th>Friday, September 2nd</th>
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<tr>
<td><strong>Topic Section Introduction</strong>&lt;br&gt;<em>Defining American Musical Theatre</em></td>
<td><strong>Discussion of Lamott, Rodriguez, Tan, Selfe, and Sedaris</strong>. Be prepared with your printed response for a discussion.</td>
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<tr>
<td><strong>For Next Class:</strong></td>
<td><strong>Write fifteen more lines that begin with “I remember”</strong></td>
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<tr>
<td>Read, watch, and listen to <em>Oklahoma!</em> (for all homework assignments, unless otherwise notified, see Blackboard)</td>
<td><strong>Read sample Literacy Narrative. What did you like? What was effective? How would you improve it?</strong></td>
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<td><strong>For Next Class:</strong></td>
<td><strong>Brainstorm ideas for your literacy narrative</strong>&lt;br&gt;<strong>Map and outline your narrative</strong>&lt;br&gt;<strong>The Writing Process</strong>&lt;br&gt;<strong>Discuss peer-review for next class</strong></td>
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<tr>
<td><strong>REMEMBER: NEXT WEEK</strong></td>
<td><strong>For Next Class:</strong></td>
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<td>Class Reading:</td>
<td><strong>“Getting Started” by Anne Lammot for inspiration with your narrative.</strong></td>
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<td></td>
<td><strong>“Writing a Literacy Narrative” pp. 79-93 in <em>NFGW</em> for reference.</strong></td>
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<td>Week 3</td>
<td>Tuesday, September 6th</td>
<td>Friday, September 9th</td>
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<td><strong>CLASSES ARE SWITCHED. TUESDAY WITH NICK AND FRIDAY WITH ALOSHA.</strong></td>
<td>Write a full first draft of your literacy narrative for <strong>Tuesday, Sept. 6th</strong></td>
<td><strong>REMINDER: NEXT WEEK CLASSES ARE SWITCHED. TUESDAY WITH NICK AND FRIDAY WITH ALOSHA.</strong></td>
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<tr>
<td><strong>MEET WITH NICK TODAY IN 4/148</strong></td>
<td>Group 1 Reading: Chapters 25, 27, 28, 29, 30 &amp; 31 in \textit{NFGW}. Rest of class: skim this chapter.</td>
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<td><strong>Due: First Draft of Literacy Narrative</strong></td>
<td><strong>MEET WITH ALOSHA TODAY IN 6/329</strong></td>
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<td>Group 1 presentation. Class discussion to follow.</td>
<td><strong>“And the land we belong to is grand…”</strong></td>
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<td>What it means to revise and rework your first draft.</td>
<td>Discussion</td>
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<td>Graded in-class peer review</td>
<td><strong>READING, VIEWING AND LISTENING</strong></td>
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<td>• Grammar // Mechanics // Usage</td>
<td><strong>DUE: Oklahoma!</strong></td>
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<td><strong>For Next Class:</strong></td>
<td><strong>For Next Class (Sept 13th):</strong></td>
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<td>Revise, rework, and write a full final draft of your literacy narrative</td>
<td>1) Read W. Hoffman, “Who You Calling White?” (pages 20-24) and “Playing Cowboys and Indians” (pages 55-66)</td>
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<td>Group 2 Reading: Chapters 2 and 3 in \textit{NFGW}: “Reading in Academic Contexts” and “Summarizing and Responding”</td>
<td>2) Contribute a response to Discussion Forum on Blackboard</td>
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<th>Week 4</th>
<th>Tuesday, September 13th</th>
<th>Friday, September 16th</th>
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<tbody>
<tr>
<td><strong>Whose America is it on stage?</strong></td>
<td><strong>Due: Final Draft of Literacy Narrative</strong></td>
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<td>Discussion</td>
<td><strong>Post on Blackboard under Assignments:</strong></td>
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<td><strong>READING DUE:</strong></td>
<td><strong>Literacy Narrative Final Draft</strong></td>
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<tr>
<td>Twenty-minute in-class guided reflection on the process of writing your Literacy Narrative</td>
<td><strong>Twenty-minute in-class guided reflection on the process of writing your Literacy Narrative</strong></td>
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For Next Class:
Worksheet “Why Do They Sing and Dance?”

Administrative note: Sep 14th is the last day to drop classes without the grade of “W.” “WD” will be assigned to students who drop class before or on this day.

What is a rhetorical précis?

For Next Class:
Type up notes from reflection; compose 1-2 page polished reflection. Post on Blackboard under Assignments: Literacy Narrative Reflection. Post to your Wordpress account, too.

Class Reading:
1. Chapter 2 from They Say/I Say “Her Point Is”
2. “A World without Mosquitoes” by Janet Fang

Compose a rhetorical précis entry for each. Post this on Blackboard under Assignments: Rhetorical Precis. Print out and bring to next class.

Group 3 reading: Chapter 11 in NFGW: “Analyzing Texts”

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Week 5

Tuesday, September 20th

Genealogies of Musical Theatre

The “Golden Age,” the “Integrated Musical,” and other problems.

For Next Class:
Complete your Summary and Response Essay. Due in no later than noon, Tuesday Sept 27th.

Friday, September 23rd

Group 3 will lead discussion on Analyzing Texts.

Analyzing a visual text: UNICEF Ad

Discuss articles by Fang and Mariner.

Exercise on making claims and how to support them.

Effective Thesis Statements and “evolving theses”

Class Reading: Introduction and Chapter 1 from
<table>
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<tr>
<th>Week 6</th>
<th>Tuesday, September 27th</th>
<th>Friday, September 30th</th>
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<tr>
<td></td>
<td><strong>They Say/I Say</strong></td>
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<td>Group 4 reading: Chapter 47, 48, 49, 50 in <em>NFGW</em>.</td>
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<td><strong>Due electronically: Summary and Response Essay</strong></td>
<td>Group 5 will lead discussion.</td>
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<td><strong>11:00-12:15, Library Session</strong></td>
<td>Introduce Exploratory Essay and assign articles.</td>
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<td><strong>12:30 to 1:45, Room 4/148</strong></td>
<td>Introducing Quotations exercise. Paraphrasing workshop.</td>
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<td>For Next Topic Class (Oct 14th):</td>
<td><strong>For Next Class:</strong></td>
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<td>Read, watch and listen to <em>West Side Story</em></td>
<td>Write an annotated bibliography entry for each of the assigned articles. Post each online under Assignments: Annotated Bibliography by October 7th</td>
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<td>Class Reading:</td>
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<td>Chapter 12 and 16 in <em>NFGW</em> “Reporting Information” and “Evaluations”</td>
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<td>Chapter 4 in <em>They Say/I Say</em>: “Yes, No, Okay—But”</td>
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<td>Week 7</td>
<td>Tuesday, October 4th</td>
<td>Friday, October 7th</td>
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<td><strong>Tuesday, October 4th</strong></td>
<td><strong>MIDTERM CONFERENCES</strong></td>
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<td><strong>NO CLASSES SCHEDULED AT CCNY</strong></td>
<td><strong>For Next Class:</strong></td>
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<td>Write a full first draft of your Exploratory Essay. Post this on Blackboard under Assignments: Exploratory Essay First Draft. By October 14th, conduct an online peer-review with a classmate. This is a graded assignment. Then, for October 21st, revise and rework your essay and post this on Blackboard under Assignments: Exploratory Essay Second Draft</td>
<td><strong>By October 14th, conduct an online peer-review with a classmate. This is a graded assignment. Then, for October 21st, revise and rework your essay and post this on Blackboard under Assignments: Exploratory Essay Second Draft</strong></td>
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<td>Week 8</td>
<td>Tuesday, October 11th</td>
<td>Friday, October 14th</td>
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<td><strong>NO CLASSES SCHEDULED AT CCNY on Tuesday, Oct 11th. TOPIC SESSION MEETS ON FRIDAY THIS WEEK, IN LIEU OF WRITING SECTION. Friday, Oct 14th, Room 4/148</strong></td>
<td><strong>No Writing Class. Classes follow a Tuesday Schedule.</strong></td>
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<td>“Immigrant goes to America…”</td>
<td><strong>Topic Session, Room 4/148</strong></td>
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<td>Discussion</td>
<td><strong>“Immigrant goes to America…”</strong></td>
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<td>READING, VIEWING, AND LISTENING DUE: <em>WEST SIDE STORY</em></td>
<td>Discussion</td>
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<td>For Next Class:</td>
<td>1) Reading Selection TBA</td>
<td>READING, VIEWING, AND LISTENING DUE: <em>WEST SIDE STORY</em></td>
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<td>2) Contribute Response to Discussion Forum</td>
<td>For Next Class:</td>
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<td>1) Reading Selection TBA</td>
<td>2) Contribute Response to Discussion Forum</td>
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<tr>
<th>Week 9</th>
<th>Tuesday, October 18th</th>
<th>Friday, October 21st</th>
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<tr>
<td></td>
<td><strong>“Who lives, who dies, who tells the story?”</strong></td>
<td><strong>Due: Second Draft of Exploratory Essay</strong></td>
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<td>Discussion</td>
<td>In-class peer-review.</td>
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<td>READING DUE: TBA</td>
<td><strong>For Next Class:</strong></td>
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<tr>
<td>For Next Class:</td>
<td>Read, Watch, and Listen to <em>Sweeney Todd, the Demon Barber of Fleet Street</em></td>
<td>Group 6 Reading: Chapter 36 in <em>NFGW</em>: “Arguing”</td>
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<tr>
<th>Week 10</th>
<th>Tuesday, October 25th</th>
<th>Friday, October 28th</th>
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<tbody>
<tr>
<td></td>
<td><strong>“There is a hole in the world…”</strong></td>
<td><strong>Due: Final Draft of Exploratory Essay</strong></td>
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<td>Discussion. READING, VIEWING AND LISTENING DUE: <em>Sweeney Todd, the Demon Barber of Fleet Street</em></td>
<td>Group 6 will present.</td>
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<td></td>
<td>Researched Critical Analysis Essay</td>
<td>In-class reflection on the process of writing the exploratory essay.</td>
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</table>
Week 11  | Tuesday, November 1st  | Friday, November 4th  
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“… and it goes by the name of London.” Discussion of Sweeney Todd continued.  |  
READING DUE: TBA  |  
*Formulating a Social Hypothesis and Contextualizing*  |  
Creative Collaboration Projects to be introduced today and groups/topics to be assigned.  |  
**For Next Class:**  
TBA, Each student reads a relevant section from *The Theatre Experience.*  |  
Class debate and discussion based on NYTimes article  |  
Proposal Writing and discussion of Critical Analysis Essay and Goals  |  
**For Next Class:**  
Read: Chapter 20 in *NFGW*: “Proposals”  |  
Type up your reflection notes and post a polished reflection to Blackboard.  |  
Write a detailed proposal for your Researched Critical Analysis Essay. Post this on Blackboard under **Assignments: Proposal**  |  

Week 12  | Tuesday, November 8th  | Friday, November 11th  
--- | --- | ---  
Presenting and Refining Theses for Final Research Papers  |  
1980s-Present: The Megamusical, Disneyfication of Times Square, and the Contemporary Scene  |  
Discussion  |  
READING DUE TBA (from *The Theatre Experience*)  |  
Meet in Computer Lab  |  
Conduct initial research  |  
Locate at least 3 peer-reviewed articles for your Critical Analysis.  |  
**For Next Class:**  
Write the first draft of your Critical Analysis.
Developing Creative Collaboration Projects

Administrative Note: Course Withdrawal period ends on November 10th. That is the last day to withdraw from a class with the grade of “W.”

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<thead>
<tr>
<th>Week 13</th>
<th>Tuesday, November 15th</th>
<th>Friday, November 18th</th>
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<tbody>
<tr>
<td></td>
<td><strong>Original Production Versus Revival</strong></td>
<td><strong>Due: Critical Analysis First Draft</strong></td>
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<td>Reading Critical Reviews</td>
<td>Meet in Computer lab to work on digital portfolios.</td>
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<td></td>
<td>Developing Creative Collaboration Projects</td>
<td>In-class peer review</td>
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<td><strong>For Next Class:</strong></td>
<td><strong>For Next Class:</strong></td>
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<td></td>
<td>Creative Collaboration Projects</td>
<td>Write the final draft of your critical analysis.</td>
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<tr>
<th>Week 14</th>
<th>Tuesday, November 22nd</th>
<th>Friday, November 25th</th>
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<tr>
<td></td>
<td><strong>Feedback on First Drafts</strong></td>
<td><strong>No Class: Thanksgiving Break</strong></td>
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<td>Creative Collaboration Projects</td>
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<td><strong>For Next Class:</strong></td>
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<td></td>
<td>Reading TBA</td>
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<tr>
<th>Week 15</th>
<th>Tuesday, November 30th</th>
<th>Friday, December 2nd</th>
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<tr>
<td></td>
<td><strong>Wrapping up course themes</strong></td>
<td><strong>Due: Critical Analysis Final Draft</strong></td>
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<td></td>
<td>Developing Creative Collaboration Projects</td>
<td>Meet in Computer Lab to work on Digital Portfolios</td>
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<td><strong>For Next Class:</strong></td>
<td><strong>For Next Class:</strong></td>
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<td></td>
<td>Creative Collaboration Projects</td>
<td>In-class reflection on the process of writing the critical analysis.</td>
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<td></td>
<td>Type up notes and submit a polished reflection to Blackboard.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Continue to work on digital portfolios.</td>
</tr>
</tbody>
</table>
### Course Assignment Due Dates:

*Both 1st and Final Drafts must be uploaded to Blackboard by 11am on the day that the assignment is due*

<table>
<thead>
<tr>
<th>Assignment</th>
<th>1st Draft</th>
<th>Final Draft</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literacy Narrative</td>
<td>Tuesday, September 6th</td>
<td>Friday, September 16th</td>
</tr>
<tr>
<td>Summary and Response</td>
<td>N/A</td>
<td>September 27th</td>
</tr>
<tr>
<td>Exploratory</td>
<td>Friday, October 14th</td>
<td>Friday, November 28th</td>
</tr>
<tr>
<td>Critical Analysis</td>
<td>Friday, November 18th</td>
<td>Friday, December 2nd</td>
</tr>
<tr>
<td>Final Digital Portfolio</td>
<td>N/A</td>
<td>Friday, December 16th</td>
</tr>
</tbody>
</table>

**Note:** This semester, researchers at CCNY will be collecting first and second drafts of each of the four major essays to assess students’ revision practices. Because of this study, you will be asked to submit your essays following specific formatting conventions. Once collected, your work will be stripped of identifying metadata.

### Course Policies, Procedures, and Pertinent Information

**Coursework:** Your instructors will review coursework assignments on a regular basis. These smaller assignments will be graded on a ✓+, ✓, and ✓- system. You will get a zero for coursework you do not complete or that you do not submit on time. All homework and in-class activities are important and will have an impact on your development and success as academic writers. You will devote time, thought, and energy to a variety of informal and formal reading and writing practices. During the course you might be asked to annotate readings, keep a record of ideas, jot down observations, complete in-class assignments, take notes on class discussions, collaborate with your classmates, and engage in a variety of research, drafting, and revision assignments. The course texts will provide you with ideas and arguments, facts and statistics. They will prompt thought as you agree or disagree, qualify or extend their knowledge. They enlarge the context for our class discussion, and they illustrate choices other writers have made as
they composed. Writing and reading are interdependent practices, and you will move between the two regularly throughout the course. Be prepared to write about (or be quizzed on) all assigned readings. If you experience extenuating circumstances (e.g., medical or other emergencies) and can’t complete the coursework, please contact us so that we can arrange a time to talk.

**Participation and Attendance:** Your presence and participation in class is mandatory. Absences and lack of preparation for class will affect you classmates’ work as well as your own. Arrive a few minutes before our start time (so that we can begin promptly), be prepared with all readings, and bring all texts under investigation. You must bring your own copy of the texts to every class. It must be a hard copy of the assigned text (a print-out or a physical book), not a digital copy on an electronic device such as your mobile phone. You are not permitted to walk around or step outside of class unless you have sought and received our permission in advance. You are allowed to two (2) classes in the writing section and two (2) classes in the topic section for any reason. If you miss three class periods in the writing or topic section, you will fail the course. Arriving late to class three times will be considered one absence. Attending only one half of a class meeting will be considered one absence. If you miss a class, you are still responsible for submitting any work on time (in person or by email). You are also responsible for asking your classmates about any changes made to the syllabus, calendar, and assignments. Students will not be penalized for religious or pregnancy or childbirth-related absences. Absences for these reasons will not be counted toward the allowed number of absences in this course. Please inform the instructor about absences related to pregnancy, childbirth, or religious observation.

**Late Policy on Major Assignments:** 5% of the assignment grade will be automatically deducted for all late major assignments turned in within 3 days of the missed deadline. If you submit your late assignment after the three-day lateness period, an additional 5% will be deducted (for a total of 10%). No late assignments will be accepted after one week has passed since the original due date. Example: If you miss the deadline for your Literacy Narrative (due on September 16th), you can still submit it by Monday, Oct 19th but 5% will be deducted from your assignment grade. If you submit this assignment after Monday, Oct 19th but no later than Friday, Oct 23, we will accept your paper, but you will automatically lose 10% of the assignment grade. We will not accept this essay after Oct 23, and you will receive 0% for this assignment. This policy applies whether or not you’re absent, so you should still attend class even if you have not completed an assignment! If you do not submit a major assignment within 7 days of its due date, you are required to schedule a meeting with us so that we can discuss how to proceed and whether you need to drop the course. And, again, if there are extenuating circumstances, please contact us immediately.

**In-class Expectations:** For the courtesy of your fellow classmates, please turn off all cell phones, iPods, IM’s, iPhones, etc. Laptops must be used in a way relevant to our class (no outside coursework or surfing.) Texting is not permitted during class. Be courteous, polite, and considerate to all members of the class at all times. We will have different perspectives voiced in class, so our comments should be shared and responded to respectfully.

**Feedback and Use of Student Writing:** All texts written in the course are generally public. You may be asked to share with a peer, the class, or with me during classroom activities of for
homework. You will also receive many different kinds of feedback during this course. Some will
come from fellow students and some will come from your instructors. Both are important; they
tell you in various ways how your readers are responding to your writing. This feedback will also
help you learn how to assess your own work. Finally, you will also meet with one or both of your
instructors between weeks 6-8 to discuss your progress, and you may be asked, encouraged, or
required to seek additional feedback from tutors at the Writing Center.

**Computer Use and Assignment Format:** All written assignment must be word-processed, using
Microsoft Word, OpenOffice, or Google Docs. Use an easily readable font, size 11 or 12, and
double-space all work. Include one-inch margins and follow the page layout used by the MLA
format described in your handbook. Computers, as you know, are susceptible to crashing and
freezing. Problems with computers/printers/Internet are not excuses for late work. Save your
work frequently, back up your files. Don’t wait until the last minute to print, and plan your
projects with extra time allowed for inevitable glitches.

**Contacting Your Instructors:** We encourage you to contact us (your instructors) and visit
during our respective office hours. We expect you to accept a responsible role as a communicator
in the class and to keep us informed about your work, your progress, your questions, and your
problems. Please do not hesitate to meet with us to talk about your work throughout the semester,
preferably before your grade is the central concern. Do not hesitate to email us to ask questions
or send us important reminders.

**Blackboard & Email:** Our course will be loaded on Blackboard, CCNY’s on-line teaching
support system. We expect you to be able to locate, download, and link to a range of course
materials with some regularity throughout the semester. Assignments will sometimes be handed
in during class (as a printed hard copy) or submitted electronically (to Blackboard or, in some
cases, via email. Assignments due online are due thirty minutes before our regular class time
(i.e., if our class meets at 12:00am, assignments due that day must be submitted by 11:30am). We
will also contact you regularly via the Blackboard course student email listserv. Please check
your CCNY and personal emails at least once daily throughout the semester.

**The Writing Center:** The CCNY Writing Center provides a supportive learning environment
where students can have one-on-one tutoring sessions with experienced writing consultants. The
Writing Center is located on the third floor of the North Academic Center (NAC). Students can
schedule an appointment either by going to the Center in person, or by calling (212) 650-8104.
This is a free resource available to all students and recommended for all writing assigned in this
class. The Center also has a computer lab open to students where students can use computers and
printers during operating hours (up to 15 pages a day). For more information on hours, location
and services, please visit the official website of the CCNY Writing Center:
http://www.ccny.cuny.edu/writing/.

**Special Needs and Accommodations:** There are several Student Support Services available for
CCNY students. You can check this website for a complete list and for more information:
http://www.ccny.cuny.edu/services/. If you believe that you need accommodations for a
disability, please contact CCNY’s AccessAbility Center (Student Disability Services) located in
NAC Room 1/218, or call (212) 650-5913 for an appointment to discuss your needs and the
process for requesting accommodations. Since accommodations may require early planning and
generally are not provided retroactively, please contact the Center as soon as possible. CCNY
and we as your instructors are committed to your success and to supporting Section 504 of the
Rehabilitation Act of 1973. This means that in general no individual who is otherwise qualified
shall be excluded from participation in, be denied the benefits of, or be subjected to
discrimination under any program or activity, solely by reason of having a disability. You are also
welcome to contact either of us privately to discuss your academic needs, although you’ll want to
contact the Center direct to arrange for disability-related accommodations as we cannot do so on
your behalf.

**Academic Integrity:** All writing submitted for this course is understood to be your own original
work. In cases where we detect academic dishonesty (the fraudulent submission of another’s
work, in whole or part, as your own), you may be subject to a failing grade for the project or the
course, and in the worst case, to academic probation or expulsion. For a more detailed
description of the guidelines for adhering to academic integrity, see CCNY’s Policy on Academic
Integrity on the college website: [http://www1.ccny.cuny.edu/current/upload/Academic-Integrity-Policy.pdf](http://www1.ccny.cuny.edu/current/upload/Academic-Integrity-Policy.pdf). As part of this course, we will discuss strategies for adhering to standard conventions
for responsible source use and for maintaining academic integrity.

**CCNY Quick Links and Other Resources:**

- List of computer labs (including those with printers) at CCNY: [http://www.ccny.cuny.edu/it/hours.cfm](http://www.ccny.cuny.edu/it/hours.cfm)
- Library: [http://ccny.cuny.edu/library](http://ccny.cuny.edu/library)
- Online databases: [http://libguides.ccny.cuny.edu/atoz](http://libguides.ccny.cuny.edu/atoz)
- Writing Center: [http://www.ccny.cuny.edu/writing/](http://www.ccny.cuny.edu/writing/)
- Bookstore: [http://www.ccny.cuny.edu/bookstore/index.cfm](http://www.ccny.cuny.edu/bookstore/index.cfm)
- Purdue Online Writing Lab: [http://owl.english.purdue.edu](http://owl.english.purdue.edu)

**Final Portfolio and Self-Assessment Assignment**

The portfolio and self-assessment are in many ways the most important documents that you’ll
create for this class. Assembling the portfolio will help you to see your progress as a writer over
the course of the semester; the self-assessment will give you the chance to evaluate that work
based on your own criteria as well as the course learning outcomes.

The Self-Assessment will provide you with an opportunity to demonstrate that you’ve
understood the rhetorical terms that we’ve been working with all semester—**rhetorical
situation, purpose, audience, genre, stance, media/design, and exigence**—and an introduction
to your portfolio. The portfolio should include, at a minimum, the Literacy Narrative, the
Exploratory Essay, and the researched critical analysis. Feel free to add additional documents to
the portfolio, depending on what you need to demonstrate that you’ve understood the rhetorical
terms and met the course learning outcomes. You might want to include drafts of essays,
examples of your discussion board posts, your peer reviews, or something else not listed here. The Self-Assessment allows you to evaluate your work based not only on your own criteria but also on your learning outcomes. Here are the Course Learning Outcomes:

- Explore and analyze, in writing and reading, a variety of genres and rhetorical situations.
- Develop strategies for reading, drafting, collaborating, revising, and editing.
- Recognize and practice key rhetorical terms and strategies when engaged in writing situations.
- Engage in the collaborative and social aspects of writing processes.
- Understand and use print and digital technologies to address a range of audiences.
- Locate research sources (including academic journal articles, magazine and newspaper articles) in the library’s databases or archives and on the Internet and evaluate them for credibility, accuracy, timeliness, and bias.
- Compose texts that integrate your stance with appropriate sources using strategies such as summary, critical analysis, interpretation, synthesis, and argumentation.
- Practice systematic application of citation conventions.

In the self-assessment, you’ll demonstrate to me and to anyone else who looks at your portfolio that you have (or have not) understood the rhetorical terms and achieved these goals. The portfolio will not be evaluated on whether or not you have achieved the goals, but on how well you demonstrate your understanding of the rhetorical concepts and the goals that you have understood and achieved and your thoughts about the goals that you have not achieved.

To demonstrate that you have developed “reading, drafting, collaborating, revising, and editing,” you would want to include, perhaps, annotations from your bibliography (rhetorical précis) or copies of the notes you took while reading to demonstrate that you have developed flexible strategies for reading. To demonstrate that your drafting process has changed, you might want to include (and refer to in your Self-Assessment) a draft from an early and a late assignment that demonstrate changes in your drafting process. To demonstrate that you have engaged in the collaborative and social aspects of writing, you might include in your portfolio a peer review that you wrote and one that you received. You would then describe these reviews, and their significance, in your Self-Assessment. Use this same approach for all of the Course Learning Outcomes. The Self-Assessment is a kind of research paper. Your development as a writer is the subject and the writing itself is your evidence. As you write your Self-Assessment, you’ll be referring to the works you’ve included in your portfolio.

Your discussion of the rhetorical terms will be up to you. You might want to devote a section of your self-assessment to this subject alone, or you might want to weave individual concepts—audience, for example—into a discussion of one of your essays that strongly demonstrates the concept.
The portfolio will be housed on a WordPress site. **Be sure to make your portfolio private, accessible only by password.** If you are concerned about privacy, consider creating an email account that you can use exclusively for course work. It will be read by me, some members of the class, and other CCNY faculty and administrators. You are, of course, free to share your portfolio with anyone else, but do not make it freely available. **If you would like to opt out of creating a WordPress site, please let me know and we will arrange for you to make a portfolio in Blackboard.** While the arrangement of the portfolio is up to you, it should be easy to navigate. As with any Web site, you want to be able to find what you’re looking for without any interference. This might mean scanning handwritten notes, taking screenshots of annotated Web sites, and turning your essays into .PDFs or Web texts.

**Assessment Rubric**

While you won’t be asked to assess your own Self-Assessment, you should be aware of the criteria that I’ll use when I assess it.

- Have you addressed all of the course learning outcomes, even those that you feel you did not spend enough time working on?
- Have you provided evidence, in the form of your own writing, that you have developed as a writer? Are you able to identify areas in which you have not progressed, either because you didn’t spend enough time with them or you feel that you had a strong start in those areas?
- Have you edited the Self-Assessment for typographical and grammatical errors?
- In your portfolio design, have you maintained consistency from one page to the next?
- Is your portfolio design simple and easy to navigate?
- Have you used color and contrast to make things simple for your reader?
- Have you considered font and page layout to create a neat, easy to read text?